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THE HON. DAVID R. FRANCIS
President of the Louisiana Purchase Exposition

THE SAINT LOUIS WORLD'S FAIR
OF 1904

IN COMMEMORATION OF
THE ACQUISITION OF

THE LOUISIANA TERRITORY



ILLUSTRATED

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By DR. CHARLES M. KURTZ
ASSISTANT-CHIEF, DEPARTMENT OF ART
LOUISIANA PURCHASE EXPOSITION

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View from the Administration Building, February, 1903

PUBLISHER'S PREFACE

Despite the many and varied circulars, pamphlets, etc., issued by the Bureau of Publicity and Promotion of the Louisiana Purchase Exposition, the General Circulars of Information issued by each of the Exhibit Departments, the numerous descriptive and illustrated hand-books emanating from sources not official, and the voluminous magazine and newspaper articles concerning this great project of the twentieth century, until the present time there has not been presented in simple and compact form a connected story of the Exposition, its inception, plan and scope, a view of the various steps toward its realization, with sketches of the men whose work will be most in evidence when the Exposition formally opens its gates.



In this little book the endeavor has been made to provide in a simple, explicit manner, such information as may be desired by those who are looking forward with interest to this Exposition. The preparation of the text has been confided to Dr. Charles M. Kurtz, Assistant-Chief of the Department of Art, who has been connected with the work almost from its beginning—the Art Department having been the first of the Exhibit Departments to be formally organized. Dr. Kurtz otherwise is well qualified for the preparation of such material, having had a long apprenticeship in art, in journalism and in exposition work. A native of Pennsylvania, he was graduated by Washington and Jefferson College in 1876, and three years later was given a Master's degree. For three years he was a student at the

National Academy of Design, New York, later was connected for several years with the *New York Tribune*, for nine years was editor of *National Academy Notes*, and in 1884 edited the *Art Union Magazine*. From 1883 to 1886, inclusive, he was Director of the Art Department of the Southern Exposition, at Louisville, Ky. In 1889 he became art editor of the *New York Daily Star*, and subsequently

had added to his duties the literary editorship and the direction of the *Sunday Star*. In 1891 he relinquished journalistic work to become Assistant-Chief of the Department of Fine Arts of the World's Columbian Exposition, at Chicago. Mr. Kurtz acted in an advisory capacity for the Art Committee of the St. Louis Annual Exposition of 1893, and at the close of the Columbian Exposition was tendered the Art-Directorship of the St. Louis Exposition. In 1894, and during the five years following, he visited the art centers of this country and Europe in the interests of this Exposition, which, under his direction, gained the reputation of holding "the most advanced art exhibition of the year in the United States!" During these years, at St. Louis was shown the first organized exhibit of works by the famous



DR. CHARLES M. KURTZ
Assistant-Chief, Department of Art
Louisiana Purchase Exposition

painters of the "Glasgow School" to be seen in this country, and here also the painters of the German "Secession" made their debut in America, while other collections adequately illustrated the contemporary art of France, Holland and Denmark.

In 1898 the Directors of the Trans-Mississippi International Exposition, of Omaha, conferred upon Mr. Kurtz a diploma and medal, "in recognition of valuable services in connection with the Fine Arts Exhibit." In February, 1899, he was appointed Assistant-Director of Fine Arts for the United States Commission to the Paris Exposition of 1900, and assisted in the organization of the work of the Department. He was appointed Assistant-Chief of the Department of Art of the Louisiana Purchase Exposition in August, 1901.

Dr. Kurtz is a member of the National Sculpture Society, the National Society of Mural Painters, the Municipal Art Society, the Lotos and the National Arts Clubs, of New York; the Artists' Guild and the St. Louis Club, St. Louis and of the Japan Society, of London. He is an Honorary Member of the Society of Western Artists, and is a member of the Phi Gamma Delta college fraternity. In October, 1902, Washington and Jefferson College conferred upon him the degree of Doctor of Philosophy (Ph. D.), "in recognition of distinguished ability and services as an art critic and writer."



This little book does not assume to give anything like a complete account of the attractions which will pertain to the Louisiana Purchase Exposition, or even a comprehensive list of them;—no publication less voluminous than an encyclopædia could undertake to do that. It aims, however, to cover the salient features of the great enterprise and to convey some idea of its general plan and magnitude. It aims, also, to stimulate interest in the Exposition and in the City of St. Louis. And it is the belief that when the Exposition is open, and visitors have poured in from every quarter of the globe, each and every one (who knows his Bible) will feel moved to exclaim, in the words of the Queen of Sheba, on the occasion of her visit to King Solomon :

“ Behold, the half was not told me ! ”





THE ART PALACE
Main Entrance, North Front of Central Building

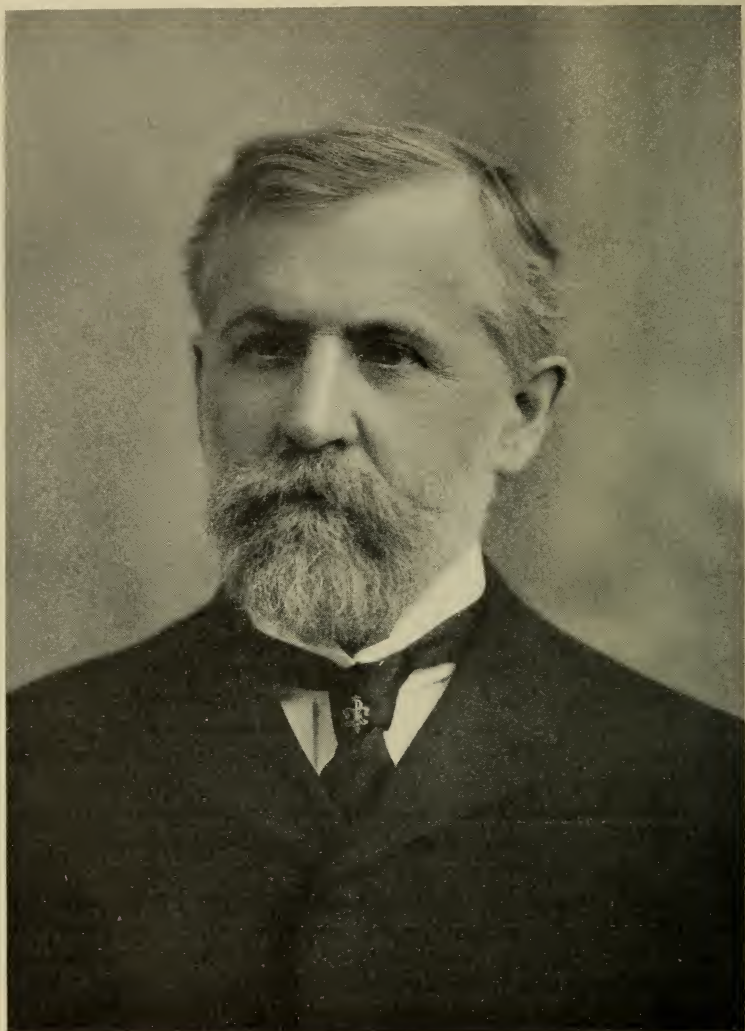


PALACE OF VARIED INDUSTRIES
(From the Architect's Drawing)

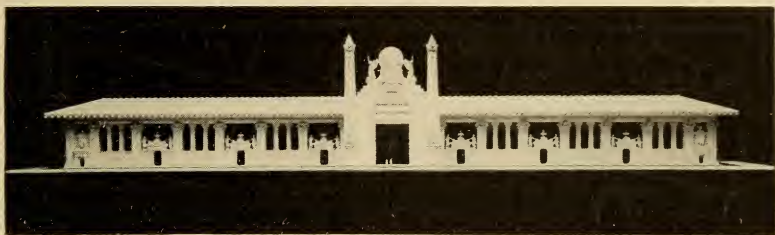
FOREWORD

This hand-book is descended from an illustrated lecture on the Louisiana Purchase Exposition, which has been delivered by the writer in New York, Chicago and in St. Louis, before audiences which manifested interest in the subject. Application having been made for the privilege of publishing the lecture, consent was given, and, in the interest of a better result, a general revision of the manuscript was undertaken and the story of the Exposition and the pictures accompanying it were brought down to a very recent date. Much additional material was added. For the facts herein contained, the writer acknowledges his indebtedness to the Exposition's Bureau of Publicity and Promotion, to various Exposition officials, the circulars of the Exhibit Departments, the daily newspapers, etc. The book necessarily is a compilation. It is hoped it may serve to intensify interest in the Exposition, answering some of the questions that suggest themselves, and stimulating the asking of more questions; that it may help to bring the Exposition to the notice of many persons, and these persons to the notice of the Exposition gate-keepers in 1904.

CHARLES M. KURTZ.



MR. WALTER B. STEVENS
Secretary, Louisiana Purchase Exposition



PALACE OF MINES AND METALLURGY
(From the Architect's Model)

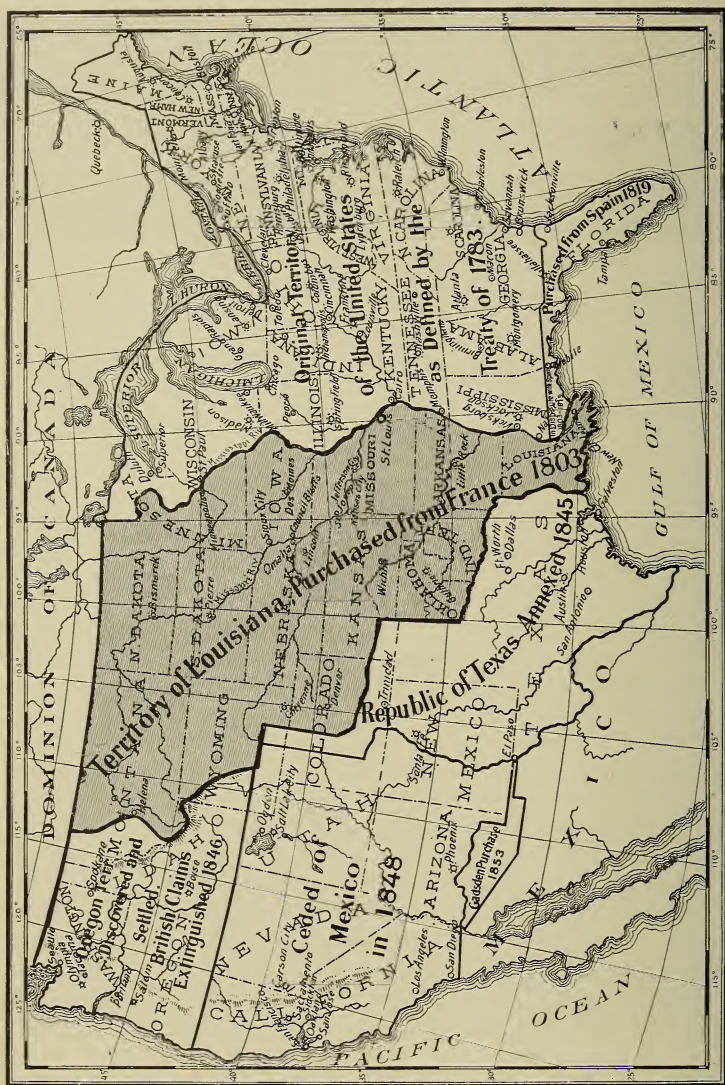
THE SAINT LOUIS WORLD'S FAIR OF 1904

IN COMMEMORATION OF THE
ACQUISITION OF

THE LOUISIANA TERRITORY

Until the present time there never has been an International Exposition projected on such magnificent scale as the St. Louis World's Fair of 1904. It will be greater in extent, more comprehensive in its scope and it promises to be more beautiful from the purely spectacular standpoint than any Exposition which has preceded it.

To those who visited the World's Columbian Exposition at Chicago and remember the wonderful vistas of architecture, sculpture and landscape gardening which contributed to that splendid ensemble, it seems almost effrontery to predict that this is to be surpassed at St. Louis in 1904. The Louisiana Purchase Exposition will lack the great expanse of water-front which added so much to the attractiveness of the Chicago Fair, yet, within the grounds, the grouping of the buildings and the arrangement of the lagoons and waterways, with the magnificent scheme of cascades along the side of the hill which dominates the picture—all enriched by sculpture and brightened by the color effects of an elaborate system of landscape gardening—promise to present a composition actually far more beautiful than that afforded by the wonderful "Court of Honor" at Chicago.



Map of the United States with Louisiana Territory indicated

The Event to be Celebrated

The Louisiana Purchase Exposition will celebrate the centennial of one of the most important events in American history—the purchase from France of the vast Louisiana Territory—a territory greater in extent and in natural resources than that of the original thirteen States. This purchase, which insured to the United States the control forever of the Mississippi River—the greatest natural waterway on earth—was an event which was second only in importance to the signing of the Declaration of Independence.

The Louisiana Territory roughly may be described as that great tract of land lying between the Mississippi River and the crest of the Rocky Mountains. It is more than one million square miles in extent—greater than the combined areas of France, Germany, England, Scotland, Ireland, Wales, the Netherlands, Belgium, Italy and Spain. The entire Mississippi Valley originally belonged to France by right of discovery and exploration. In 1767 France transferred her rights west of the Mississippi, including the city and island of New Orleans, to Spain, which held the same until the year 1800. The territory east of the Mississippi, in the same year, 1767, was ceded to Great Britain. Napoleon, in the year 1800 was First Consul of France, and by the secret treaty of St. Ildefonso re-acquired from Spain the old French territory west of the Mississippi. The United States, by the Revolutionary War, had won sovereignty over the territory between the Atlantic Ocean and the Mississippi. Although actually owned by France, Spanish officials were still in authority at New Orleans and the hostile attitude of these personages towards Americans navigating the Mississippi resulted in agitation which led President Jefferson to undertake the purchase of the city and island of New Orleans, in order to control the mouth of the Mississippi River. Robert R. Livingston, United States Minister to France, and James Monroe, afterward President of the United States (and the far-seeing author of the “Monroe Doctrine”), were commissioned to conduct the negotiations for this transfer. Instead of the transfer alone of the island of New Orleans, Napoleon—no doubt with the idea of getting rid of a territory which at the time yielded no revenue, and which it would be embarrassing to defend, as well as by reason of great need of funds for the equipment of his armies—proposed the sale of the entire Louisiana Territory for fifteen million dollars—which, at that time, seemed a much larger amount than it would be

regarded today. The representatives of the United States did not hesitate to accept the proposition of Napoleon. The treaty was signed at Paris, April 30, 1803. The formal transfer of the Territory was made at New Orleans, December 20, 1803, and, for Upper Louisiana, at St. Louis, March 10, 1804. The holding of this Exposition, therefore, forcibly brings to our attention and appreciation the wonderful foresight with which the



THE OLD CABILDO, New Orleans

majority of our legislators of a hundred years ago were imbued. And yet, at that period, there were many who questioned the wisdom of this purchase, many who bitterly opposed it, and many who ridiculed it.

The transfer of the Louisiana Territory at New Orleans was made in the historic structure known as "The Old Cabildo"—the seat of the local government at the time. This building—which is to the Louisiana

Territory what Independence Hall is to Pennsylvania and Faneuil Hall to Massachusetts—is to be reproduced at St. Louis to serve as the Louisiana State Building.

Results of the Acquisition

It is a fact that the present greatness of the United States would not have been possible without this territory. By this purchase the extent of our country was more than doubled, and after this the way was made easier for the many additional acquisitions of territory which have given the United States a broad, unbroken expanse from the Atlantic to the Pacific and have made it possible for this country to become one of the great World Powers. From the mere commercial standpoint, the purchase of the Louisiana Territory was a wonderful "bargain." This great central western region is to-day the most intrinsically valuable portion of the United States. Its agricultural resources and mineral wealth are equalled in no equivalent extent of territory on the globe. Its population has increased from less than one hundred thousand at the period of the transfer, to more than fifteen millions to-day! It has developed in wealth and importance with a degree of rapidity and to an extent unparalleled in history. The City of St. Louis alone pays every year to the United States Government a far larger sum in internal revenue taxes than the entire Louisiana Territory cost, and the great Exposition which is to be held in the metropolitan city of the territory will have involved an expenditure of money, before its completion, amounting to between three and four times what was paid for this great section!

The City of Saint Louis

The City of St. Louis, situated on the Mississippi River near the junction of the Missouri and Mississippi, is midway between the Atlantic and Pacific Oceans, the Gulf of Mexico and the Great Lakes. It has over six hundred thousand population and is the fourth city, in size, in the United States. It has an area of sixty-two and one-half square miles, has twenty miles of river frontage and contains over eight thousand factories. It is the fourth manufacturing city in the world. One of its principal streets, Broadway, is over twenty miles long. It has one of the most beautiful residence sections of any city in the world—many of the private

mansions being palatial in extent and magnificence. They generally are surrounded by spacious, handsomely laid-out grounds. It is the terminal of twenty-four lines of railroad and has the largest and finest Union Railway Station in the world. Within 500 miles of St. Louis there is a population of 37,000,000 persons and there are 80,000 miles of railroad. Within



Map Showing Comparative Population Centers

500 miles of Chicago, by the way, there are only 33,000,000 people and 58,000 miles of railroad. Within the same distance of New York the population is only 34,000,000. It will be noted that the Chicago circle, on the above map, includes the great lakes, and the New York circle, a considerable stretch of the Atlantic Ocean.

Inception of the Exposition

The first organized action in contemplation of the Louisiana Purchase Exposition was taken by the Missouri Historical Society in 1898. In response to strong public sentiment, Governor Stevens, of Missouri, called a convention of delegates, from the twelve States and two Territories embraced in the Louisiana Purchase, to be held in St. Louis, January 10, 1899. Ninety three delegates, appointed by their respective Governors,



THE UNION PASSENGER RAILWAY STATION, Saint Louis

attended this convention, and unanimously voted to hold an International Exposition in St. Louis.

The Convention proposed that the United States Government be invited to assist in the enterprise, and appointed an Executive Committee with the Hon. David R. Francis as chairman. This committee appointed a committee of fifty prominent citizens of St. Louis to co operate with it and the united body formulated a plan for raising the money to defray the expense of the enterprise. The amount to be secured was fixed at \$15,000,000—the amount paid to France by the United States for the

Louisiana Territory. One-third of this amount was to be raised by private subscription, one-third was to be paid by the city and one-third was to be asked from the United States Government. The committee was increased to 200 members and the plan was carried out. Congress passed a bill June 4, 1900, in which government support and an appropriation of \$5,000,000 were promised if the citizens of St. Louis raised \$10,000,000. On January 12, 1901, the popular subscription of \$5,000,000 from the citizens of St. Louis was completed, and on January 30, 1901, the Municipal Assembly of St. Louis passed an ordinance authorizing the issuance of city bonds to the amount of \$5,000,000. The bill appropriating \$5,000,000 was passed by the House of Representatives February 9th, and by the United States Senate March 3, 1901.* President McKinley signed the bill immediately, and appointed the National Commission of nine members March 12th.† On the 20th of August, 1901, the President issued a proclamation addressed to all the nations of the world, inviting them to participate in the World's Fair at St. Louis. This invitation was sent through the Department of State of the United States to the chief magistrates of all governments. The acceptances received indicated the official participation of nearly all the civilized governments of the world.

Congress later appropriated \$1,500,000 for a Government Exhibit. The State of Missouri made an appropriation of \$1,000,000 and many of the States of the Union have voted sums for State representation. Altogether over \$23,000,000 have been appropriated for the Exposition thus far, and it is believed that the total amount which will be expended by the various participants in this stupendous enterprise will reach between forty and sixty millions! Nearly all the States of the Union and twenty-eight foreign governments have taken favorable action looking to adequate representation of their products and resources, and evidences of their intellectual, moral and material advancement. Exhibit space already has been assigned to many countries and sites have been allotted for State and foreign buildings. The construction of the Exposition is well under way and is advancing rapidly. Several of the great exhibit palaces already are under

**This Act provides "for celebrating the one-hundredth anniversary of the purchase of the Louisiana Territory by the United States, by holding an international exhibition of arts, industries, manufactures and the products of the soil, mine, forest and sea, in the City of St. Louis, in the State of Missouri."*

†See Appendix for names of these National Commissioners.

roof, and today views in various parts of the Exposition grounds give impressive effect to the promise that has been made—that this Exposition will surpass, in the splendor, dignity and beauty of its palaces, grounds and vistas, any other Exposition which has been held thus far in the history of the world!

Mere figures convey little idea to the average mind, but when a few comparisons are instituted between this Exposition and other Expositions



THE CITY HALL, Saint Louis

with which most persons are familiar, one gains a somewhat adequate idea of the greatness of the Louisiana Purchase Exposition scheme.

Up to this time, the greatest exposition of which there is historical record was the World's Columbian Exposition, held in Chicago, in 1893. There were in the Chicago Exposition grounds—including the Midway—633 acres. The grounds of the Louisiana Purchase Exposition include 1180 acres, constituting a great parallelogram about one mile wide and two

miles long—nearly double the area of the grounds at Chicago. The areas under roof at various expositions of the past were as follows :

In London, in 1851,	-	21 acres were covered;
In Paris, in 1867,	-	37 acres were covered;
In Philadelphia, in 1876,	-	56 acres were covered;
In Paris, in 1889,	-	75 acres were covered;
In Chicago, in 1893,	-	200 acres were covered;
In Paris, in 1900,	-	125 acres were covered;
In St. Louis, in 1904, over 250 acres will be covered with buildings.		

The Louisiana Purchase Exposition will cover more ground than the Columbian Exposition, the last Paris Exposition and the Pan-American Exposition combined! Two rows of the exhibit buildings—four in each row—extend for one mile on either side of one of the main avenues! Twenty-five acres of ground are devoted to live-stock pavilions. There will be several hundred acres devoted to agricultural, arboricultural, horticultural and mineralogical exhibits outside the exhibit palaces. The Philippine exhibit will cover over forty acres and will cost over half a million dollars, and there will be extensive exhibits from Alaska, Porto Rico, Hawaii, Tutuila and Guam, requiring many acres of space. There will be more than two hundred and fifty original groups of sculpture in the grounds, comprising about one thousand figures. One hundred miles of wooden conduit have been provided for the electric lines. There will be more than one thousand miles of electric wires and over five hundred thousand electric lights. The intramural railroad will be over nine miles long. These are only a few selections from a mass of statistics of almost appalling magnitude.

The Greatest, and, beyond that, the Best

And yet, the idea of holding the most extensive exposition thus far in the history of the world is not the predominating consideration. In every department of the Division of Exhibits the aim is to secure productions of high character and to install them in a dignified and impressive manner, rather than to crowd the structures with exhibits of inferior average quality with resulting indifferent effect. Owing to the very comprehensive classification, and to the fact that the exhibit-field has increased tremendously in almost every department of human activity (through new inventions and wider application of the forces and products of Nature), far more space is required than ever before to fairly represent the world's status in the varied arts and multiplied phases of science.

The late President McKinley, in an address delivered shortly before his untimely death, spoke of Universal Expositions as the "milestones along the highway of human progress." The real Exposition *does* mark an epoch. The Centennial Exposition of 1876 was a revelation to Americans. It was followed by a national industrial awakening, and was a strong stimulus to our artists and art-workers. It may be looked upon



THE SAINT LOUIS MUSEUM OF FINE ARTS

as the beginning of the real artistic development of our people. The Columbian Exposition of 1893 undoubtedly was a great influence in developing the appreciation of the beautiful. The splendid effect produced by the ensemble of the buildings and grounds has had marked influence upon many of our municipalities, and the beauty of the harmonized

architecture and decoration of many of the structures has been echoed in numerous important public buildings and private residences which have been erected in this country since that time. For the first time in the history of the country, architects, sculptors, painters and landscape gardeners worked together in absolute harmony to produce a fine, thoughtfully-planned result. Our new Library of Congress was one of the first great public works which may be said to have been descended from the Columbian Exposition. The Boston Public Library was another.



Avenue through the Wilderness—Exposition Site

Primarily, the object of an Exposition may be assumed to be educational. By assembling together productions of various kinds from all portions of the globe, opportunity is afforded for study and comparison. Each exhibitor may learn something from almost every other exhibitor in his class which may be to his advantage and which may lead to the improvement of that which he produces, whether it be in the domain of art or manufacture. At the same time, the general visitor to the Exposi-

tion likewise may gain new ideas and may correct impressions that have been formed upon insufficient or erroneous data.

The measure of the value of an International Exposition is determined by the number of important countries represented by exhibits, the characteristic and comprehensive nature of these exhibits and their excellence in quality according to the standards of the countries from which they come.

Thus far, as has been said, twenty-eight foreign Governments have announced their intention to participate in the Louisiana Purchase Exposition. Great Britain, France and Germany already have appointed Commis-



Rustic Bridge—Exposition Site

sioners. The French and German Commissioners have visited St. Louis and have selected sites for their Government buildings. The French Government building is to be a reproduction of the Grand Trianon, at Versailles. In several countries, where the Governments have not yet taken action in the matter of participation, committees have been formed to look after the organization of exhibits in various-lines of effort. All the Central and South American countries have consented to participate, and Japan, China, Corea, Siam, Persia and other Eastern countries have

appointed Commissions. It is believed that almost every European nation will have part in the Exposition officially, and the few not officially taking part will be represented unofficially.

The World's Fair at St. Louis will differ in many respects from Expositions of the past. In scope, it will be as broad and comprehensive as the efforts of mankind. Not only will the products of human genius and



The Wilderness Partially Cleared

activity be classified and displayed in orderly arrangement, but it is intended that this Exposition shall be one of life and motion. Alongside the finished product will be shown the methods and processes by which articles are produced. Vast systems of machinery will be in operation. Skilful artisans will be occupied in difficult and intricate employments. Men and women will be brought from the many countries of the world to

carry on native industries in order that the visitor may gain a correct knowledge of what different peoples are doing in different lines of effort. It is the aim of the Exhibit Departments to present accurately and in detail the latest developments of the various arts and industries, thus giving each exhibit especial value as an educational display. By innumerable object lessons the Exposition will teach, in the most practical manner, that which any seeker after knowledge may wish to learn of the world's activities.



Site of the Wilderness—A Few Months Later

A system of Congresses has been projected, at which leading exponents of the various arts and sciences will meet to discuss the great problems of their respective fields of investigation and effort. Undoubtedly new societies and organizations will grow out of these Congresses leading to the closer association of the great minds of the world.

In addition to the educational features of the Exposition there will be attractions purely for the entertainment and recreation of visitors. These will be referred to later on.

The beautiful site of the Exposition was chosen June 25, 1901. It is six miles west of the Mississippi River at the western limits of St. Louis, and embraces the west half of Forest Park and adjacent lands. No Exposition has had a more beautiful site. Its hills and shallow valleys give it many charming vistas and landscape features such as have been involved in no previous Exposition lay-out. Portions of the grounds are covered



Region of State Buildings

with tall trees, among which will be placed the various State buildings and other structures. These delightful groves will constitute restful retreats for visitors when seeking diversion from sight-seeing.

The principal exhibit palaces are located where was what was called "The Wilderness" in Forest Park—a stretch of rolling country where a dense forest rose out of a mass of tangled undergrowth in which many wild denizens of the woods found refuge. The River des Pères stole

through in zig-zag course, adding much to the beauty of the region. Until the Exposition forces advanced upon it, "the wilderness" constituted a feature of the park unparalleled in the pleasure-grounds of any other city. In the midst of this "wilderness" one might have imagined himself hundreds of miles away from the great municipality.

The clearing of the Exposition site was begun in June, 1901. The first stake for the location of the buildings was driven September 3, 1901,



FESTIVAL HALL—From the Architect's Model

and the earth was first broken by President Francis December 20, of the same year. Work on the Varied Industries Building—the first exhibit structure to be erected—was begun February 20, 1902.

A series of views of this section of the Exposition tract would be interesting, as showing the wonderful advancement of the work from month to month. In considerably less than a year from the date of the picture showing the partially cleared site, four of the principal Exhibit

Palaces presented the aspect of nearly completed structures, and the former "wilderness" had the effect of a central portion of some great capitol city.

The plan of the central portion of the Exposition Grounds suggests the lines of a fan. From a central point on the summit of a dominating hill—where will stand the splendid Festival Hall in the center of the imposing semi-circular Colonnade of the States—radiating avenues on the plane below are bordered by great Exhibit Palaces. The face of the hillside is to be terraced, and there will be three series of cascades, each bordered by fanciful sculptural groups and suggesting somewhat—though



Ground Plan of the Cascade Gardens

on a far grander scale—the famous cascades at St. Cloud, near Paris. At the foot of the hill the Grand Basin with its fountains will reflect the picture. At night here will be spectacular electric illuminations which promise to far surpass anything presented at Chicago, Paris or Buffalo. From the Grand Basin, transverse lagoons will stretch through the main avenue between the Exhibit Palaces, giving a course more than a mile in length.

The Colonnade of the States at the crest of the hill will be fifty-two feet high and more than a quarter of a mile in length. Here will be placed sculptural groups symbolical of the twelve States and two Territories



FESTIVAL HALL, TERRACE OF THE STATES AND CASCADE GARDENS
(From the Drawing by Mr. Masqueray)

formed from the Louisiana Purchase. The Festival Hall in the center will be one of the most ornate of the Exposition structures. It will be two hundred feet high—surmounted by an impressive dome commanding a superb view of the Exposition activities. It will cover more than two acres. At the ends of the great Colonnade will be circular restaurant pavilions, each more than one hundred feet high, surmounted by domes echoing somewhat the great central dome. Beyond the Colonnade, on the top of the hill, isolated from the other Exhibit Palaces and some seventy feet higher, will stand the Art Palace.

This magnificent central scheme includes in one view the two particularly impressive features of the Court of Honor at Chicago. The Festival Hall is the equivalent of the Administration Building at one end, and the Colonnade recalls the lovely Peristyle at the other end of the Grand Basin at the Columbian Exposition. The curved lines of the Colonnade also at once suggest the majestic approach of St. Peter's at Rome.

The projected arrangements for illuminating at night the Festival Hall, the Colonnade, the Cascades and the stately Exhibit Palaces bordering upon the lagoons, in addition to the many-colored and constantly changing electrical fountains in the Grand Basin, will afford a spectacle of such brilliance as never in this world has been seen before!



After the plans for the Exposition had been somewhat developed, it was found that the vast provision of space at hand would be entirely inadequate. The scheme gradually had expanded until more room was an imperative necessity.

The Washington University of St. Louis had purchased a large territory just west of the Exposition grounds and already had begun the erection of the great quadrangles which were to constitute one of the finest university plants in the world, at a cost of several millions of dollars.

It was most fortunate, therefore, that the Exposition authorities were able to lease the University tract for the period of the Exposition. The already completed buildings at once were utilized for Exposition purposes. The eastern structure became the Administration Building of the World's Fair.

Here are installed the offices of the President, the Director of Exhibits, the Exhibit Departments, etc. In adjoining buildings are the offices of the

Director of Works and his staff, restaurants, service rooms, etc. Other buildings belonging to the University are in process of erection. The University Library, which is to be used as the Hall of the International Congresses, is now almost completed. Busch Hall and Cupples Halls Nos. 1 and 2 have been finished and occupied for exposition purposes for some time.



ADMINISTRATION BUILDING
(of the Washington University Group)

The Makers of the Exposition

At this point it is well to make some reference to the men who are to carry out this great work. As at Chicago, there are here two great governing organizations, the United States Government Commission and the Louisiana Purchase Exposition Company. The former body is supervisory. The latter has direct charge of the organization, building and maintenance of the Exposition. The Louisiana Purchase Exposition Company was incorporated April 24, 1901. Its Directors include ninety-

three of the most successful, liberal and broad-minded business men of St. Louis. The various committees of the Directory have been formed with special regard to the peculiar fitness of the men who serve upon them. The head of this organization is Governor David R. Francis, who, as President of the Louisiana Purchase Exposition, is Chairman of the Executive Committee of the Corporation.

President David R. Francis

(Frontispiece Portrait)

The selection of Governor Francis as the head of the Exposition organization was a foregone conclusion from the moment the Exposition project was broached. There is perhaps no man in the Louisiana Purchase of wider reputation or greater popularity. He is a native of Kentucky, a descendent of a prominent old Virginia family. He was graduated by Washington University, St. Louis, in 1870 and immediately entered upon a commercial career in the City of St. Louis, in which he has been most successful. He has been Mayor of the City of St. Louis, Governor of the State of Missouri and was Secretary of the Interior in the Cabinet of President Cleveland during his second term. In all these positions the public services which he rendered were of the most valuable character. He is a man of tremendous energy, of genial personality and is giving his whole attention to the direction of this great work, the success of which will be in large part a testimony to his intelligent and tireless devotion.

Governor Francis attracted the attention and evoked the admiration of the civilized world by his meteoric visit to Europe in the interests of the Exposition during the latter part of February and the early part of March, 1903. Arriving in Europe February 21st, in the succeeding seventeen days he visited London, Paris, Madrid, Berlin and Brussels, was granted private audiences by the King of England, the Emperor of Germany, the King of Belgium, the President of France and the Prime Minister of Spain and attended numerous dinners, receptions and other functions, at which he so effectively presented the claims of the Exposition that renewed enthusiasm was aroused, not only in each country visited, but in the remainder of Europe. Even in our own country the Exposition was given a degree of publicity beyond anything which it had enjoyed up to that time.

After the President of the Exposition, two of the men who carry the greatest burdens of responsibility are the Director of Works, who has general charge of the construction of the buildings and the laying out of



MR. ISAAC S. TAYLOR
Director of Works

the grounds, and the Director of Exhibits, who is commander-in-chief of the heads of the various Exhibit Departments.

Director-of-Works Taylor

Mr. Isaac S. Taylor, the Exposition Director of Works, is a native of Tennessee. He was graduated by the St. Louis University in 1868 with class Honors. For a number of years he was associated with one of the leading architects of St. Louis, but in 1879 withdrew from the firm and since has been in business for himself. Many of the most noteworthy structures in St. Louis were designed by Mr. Taylor, including the Southern and Planters Hotels, some of the most important office buildings, the great newspaper buildings of the *Globe-Democrat* and the *Republic*, the Public Library building, etc. The principal characteristics of Mr. Taylor's architectural work are solidity and dignity. He is a man of strong decision of character, of practical business sense and, like the President of the Exposition, is an indefatigable worker.

Secretary Stevens

(Portrait, page 10)

Another gentleman whose services are of a high degree of importance in the work of the Exposition is Mr. Walter B. Stevens, Secretary, who keeps constantly in touch with all the various forces contributing to the undertaking. Mr. Stevens is a native of Connecticut, but his parents moved to the West when he was a child. He attended school at Peoria, Ill., and was graduated by Michigan University at Ann Arbor. Immediately thereafter he became a reporter on *The Times*, of St. Louis, subsequently being connected with the *Dispatch*, the *Times-Journal* and the *Globe-Democrat* of the same city. After serving as City Editor of the *Globe-Democrat* and staff correspondent of the paper, he was made its Washington correspondent, in 1885, by the late J. B. McCullagh. In that important position for sixteen years, he was brought into close relations with public men. Between sessions of Congress, Mr. Stevens wrote many series of signed articles on subjects he was commissioned to investigate, and a large amount of special correspondence. The signature "W. B. S." is to every American newspaper man a guarantee that the matter is at once readable and trustworthy. Mr. Stevens is a man of energy, initiative and resourcefulness, and his work, though less apparent to the average person than that of some of his co-laborers, nevertheless is a most important contribution to the great result.



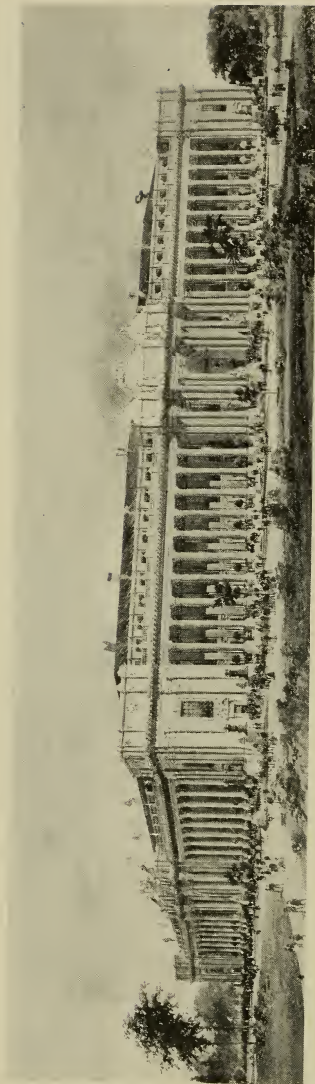
MR. FREDERICK J. V. SKIFF
Director of Exhibits

Director-of-Exhibits Skiff

Mr. Frederick J. V. Skiff, the Director of Exhibits of the Louisiana Purchase Exposition, is a native of Massachusetts. He lived for some years in Springfield, Mass., and in Brooklyn, N. Y. He adopted journalism as a profession, for some time was engaged in newspaper work at Lawrence, Kan., and later resided in Colorado. There he became manager of *The Denver Tribune*. In 1889 and 1890 he was State Commissioner of Immigration for Colorado and supervised the State exhibits at Expositions held in Chicago and St. Louis during those years. In 1890 President Harrison appointed him one of the National Commissioners to the World's Columbian Exposition. Subsequently he resigned this responsibility to become Chief of the Department of Mines and Mining of that Exposition, and later was appointed Deputy Director-General. At the close of the Columbian Exposition, he was appointed Director-in-Chief of the Field Columbian Museum, which position he still holds. This Museum, devoted for the most part to exhibits of Natural Science and Anthropology, already has become one of the foremost scientific museums of the world. By consent of the Field Museum Trustees, Mr. Skiff accepted the important position of Director-in-Chief of Exhibits of the United States Commission to the Paris Exposition of 1900. In recognition of the value of his services at Paris, he was made an Officer of the Legion of Honor by the French Government. Mr. Skiff also has received medals from France and Germany in recognition of his meritorious services in connection with Exposition work. He is a member of various scientific societies in this country and abroad and has wide reputation for his ability as an organizer and director in Exposition work. Mr. Skiff is a man of ambition, enthusiasm, decision and energy. Under him there are enlisted at the present time nine Chiefs of Departments and two Assistant Chiefs. These gentlemen nearly all have had previous experience in Exposition work, and for the most part are men of reputation for successful achievement in their respective lines of effort. They will be particularly referred to in connection with the notices of the Departments of which they are in charge.

Department of Education

Following the order of the Exposition's General Classification, the first Exhibit Department to engage attention is that devoted to Education.



PALACE OF EDUCATION
(From the Architect's Drawing)

This is the first building ever erected at any Exposition solely for educational exhibits. It is situated in the center of the Exposition's activities, at the junction of the two main avenues, and its general ground-plan resembles a key-stone. The northern façade is 750 feet in length, and the southern façade 450 feet. The sides are 525 feet each. It covers about nine acres. In style the architecture is classic with some modern modification. It was designed by Messrs. Eames & Young, of St. Louis, is to cost \$350,000, and is now very nearly completed.

This is made the first department of the classification, in accordance with the theory upon which the entire Exposition is founded : that through education man comes to a knowledge of his powers and of the possibilities of life, and that upon it are dependent the processes which extend throughout all fields of industry.

The object of the Educational Exhibit is to systematically present all phases of education in the United States and in foreign countries so that they adequately may be investigated and compared.

In the Education Building will be shown methods of elementary instruction, such as kindergardens, evening and vacation schools ; secondary

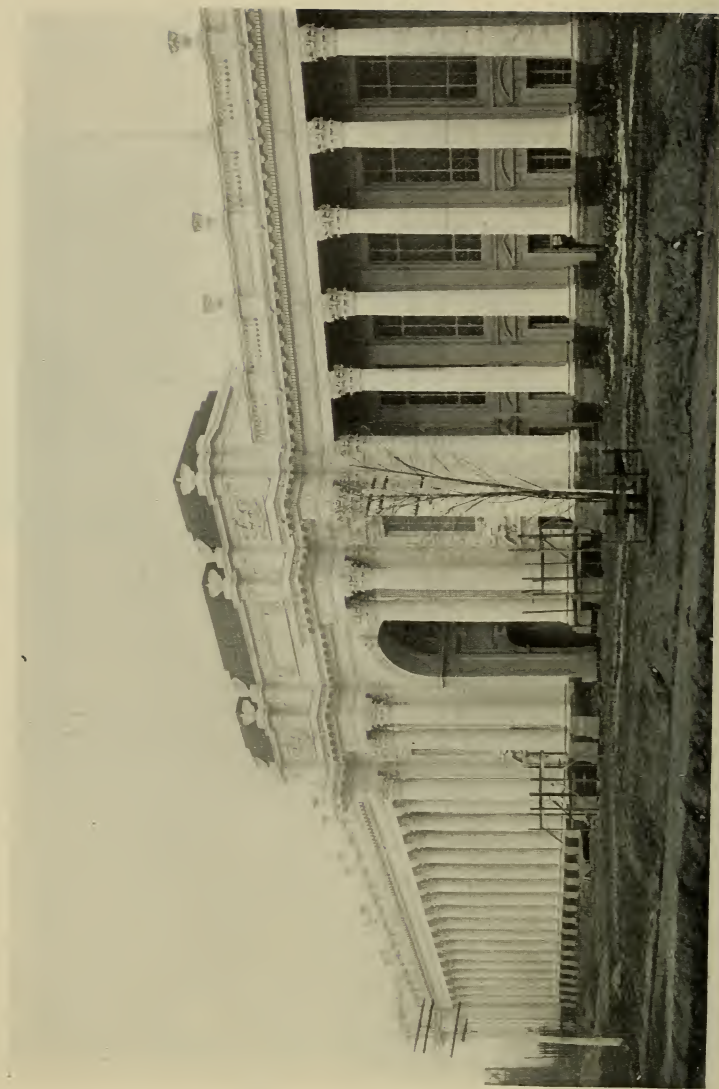


MR. HOWARD J. ROGERS
Chief of Departments of Education
and Social Economy and Director
of International Congresses



Corner of Palace of Education

education, including exhibits from high-schools, academies, manual training and commercial high-schools ; and higher education, including university work, special education in art, agriculture, commerce and industry ; the education of defectives, special forms of education, textbooks, school furniture, models and plans of] educational buildings.



PALACE OF EDUCATION—March, 1903

The Chief of the Department of Education is Mr. Howard J. Rogers, a native of New York, who was Superintendent of the Educational Exhibit of the State of New York, at the World's Columbian Exposition, and was Director of the Department of Education and Social Economy for the American Section at the Paris Exposition of 1900. Mr. Rogers is a graduate of Williams College, and for many years was Deputy State Superintendent of Public Instruction of the State of New York. At the close of the Paris Exposition he received from the French Government the decoration of the Order of the Legion of Honor. Recently Mr. Rogers has been appointed Director of the International Congresses of the Exposition—to which reference already has been made. He also has been made Chief of the Department of Social Economy.

Department of Art

The Department of Art is second in order in the general classification of exhibit departments, upon the theory that, next after Education—the essential—comes the cultivation of appreciation of the beautiful—in other words the development of good taste.

The Department of Art was the first of the exhibit departments to be organized. Professor Halsey C. Ives, of St. Louis, was appointed Chief of the Department, and Mr. Charles M. Kurtz, of New York, was appointed Assistant-Chief. The Department of Fine Arts of the World's Columbian Exposition at Chicago was under identically the same direction.

Naturally it was desired by the heads of the Department to organize an exhibit which should surpass, if possible, the Art exhibits at the Chicago and Paris Expositions. To accomplish this result, it was believed that a broader Art classification than had prevailed hitherto at International Expositions was a prime necessity, inasmuch as thereby the general scope of the exhibit would be largely increased, the diversity of exhibits would be greater and a larger constituency of Exposition visitors would be appealed to.

The Exposition authorities adopted the new classification which was prepared. In it is involved a recognition of the fact that there should be no distinction between what commonly has been considered as "Fine Art" and that which has been termed "Industrial Art." It is affirmed that all art work, whether on canvas, in marble, plaster, wood, metal, glass, porcelain, textile or other material—when the artist-producer has worked with conviction and knowledge—is equally deserving of respect in proportion as it is



THE ART PALACE
(From a Drawing)

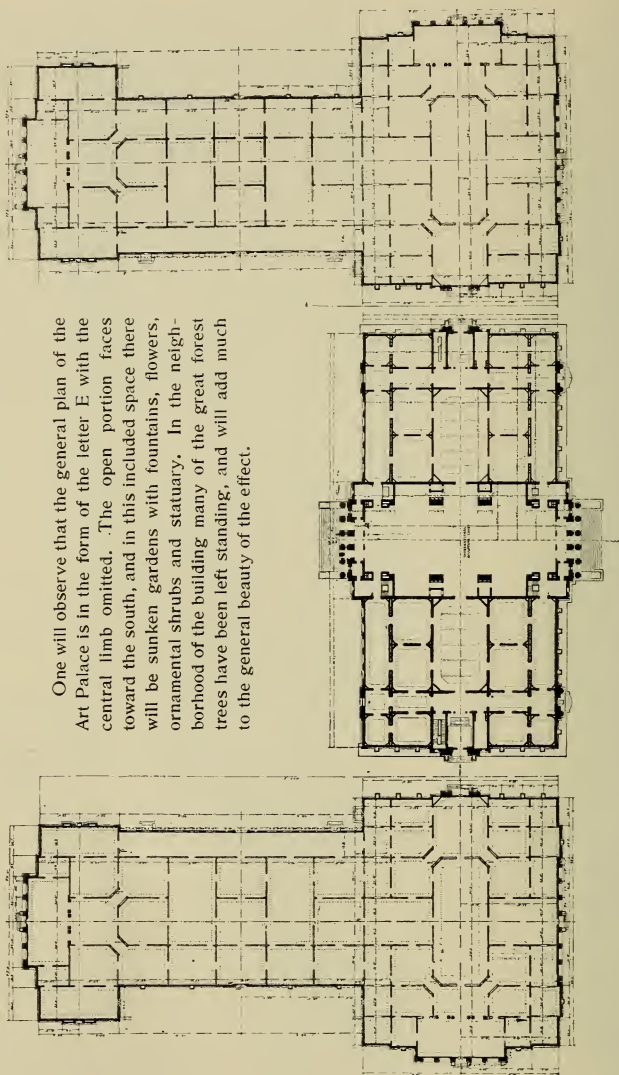
The Art Palace comprises three massive structures, the aggregate length of which is 830 feet, and the depth 450 feet. It is to cost \$1,000,000. The central building will be of brick and stone, and will remain after the Exposition as a memorial of it. The buildings at either end will be of brick ornamented with stucco—as was the Art Palace at Chicago. All will be practically fire-proof. The architect is Mr. Cass Gilbert, of New York.

worthy from the standpoints of inspiration and technique. The classification of the Department of Art includes paintings, cartoons, drawings, architecture, sculpture, decoration and original objects of art-workmanship.

In the Department of Art there will be two general divisions, contemporaneous and retrospective. Works in the Contemporaneous Division will be such as have been produced since 1892—the close of the period covered by the contemporaneous exhibit of the Chicago Exposition of 1893. All works in the Contemporaneous Division are eligible to compete for awards. The Retrospective Division will include works produced between 1803 and 1892—or the production of artists who lived within this period whose works influenced the development of the art of the past century. In the United States Section, the division devoted to especially interesting works borrowed from institutions and private owners will cover periods other than the above. In this division, it is desired to exhibit only master works of the highest artistic character.

The distinction between art objects eligible for exhibition in the Department of Art, and those which may be shown in the Departments of Manufactures and Liberal Arts, lies in the fact that in the former Art must be the predominating feature and the object must be the original work of the artist and not a reproduction by another hand or the result of any mechanical process. Works will be admitted to the Department of Art by various Juries of Selection chosen from those who are believed to be most competent to judge of the merit of the works offered for exhibition.

For the first time at an International Exposition, special galleries will be provided for the installation of models of buildings, sculptural decorations, mural paintings, wood carvings, pyrographic designs, mosaics, leaded and mosaic glass, etc., and as an illustration of the breadth of interpretation of the classification, any structures erected upon the Exposition grounds, and also their sculptural, pictorial, decorative or other artistic details, severally may be entered in competition for such awards as may be conferred by the Exposition authorities, provided, of course, such structures or decorative details be accepted as exhibits by the proper jury of selection. It is to be understood also, in all cases, that the honors accorded at this Exposition, are to be given the men who actually do the work, and not to the firms employing such men. The firm, in such case, may receive credit as the exhibitor and may receive an award for its assemblage of exhibits—though this award would come from another department than that of Art.



One will observe that the general plan of the Art Palace is in the form of the letter E with the central limb omitted. The open portion faces toward the south, and in this included space there will be sunken gardens with fountains, flowers, ornamental shrubs and statuary. In the neighborhood of the building many of the great forest trees have been left standing, and will add much to the general beauty of the effect.

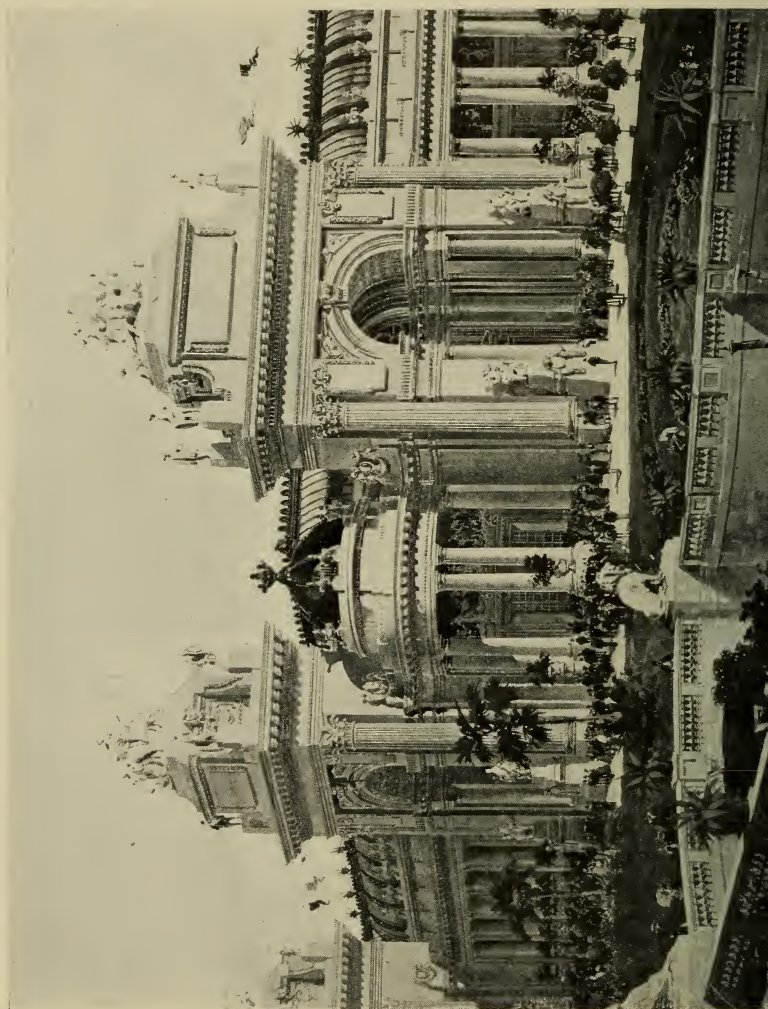
Plan of the Art Palace

Before the architect had been given the commission for the Art building, the authorities of the Department demanded that four conditions be kept in mind as of the highest importance: first, that the galleries be adequately lighted; second, that they be well ventilated; third, that all galleries and passages be so arranged as to afford the free circulation of large numbers of visitors without danger of congestion; and fourth, that the buildings be absolutely fire-proof. In one very important particular the Art Palace will differ from the art buildings at Chicago and Paris—here all the exhibits will be installed upon one floor—there will be no balconies and no long staircases to ascend and descend. Considering that there will be 136 galleries, in which will be installed paintings, engravings, carvings and other works, besides the great International Sculpture Court, numerous special galleries and alcoves for sculptural decoration, mural paintings and for exhibits in the applied arts, the fact that all this is to be shown on a single floor means a great deal to the visitor. In the galleries devoted to the exhibition of paintings, it is hoped that the exhibits may be installed so as to avoid undue crowding of the walls, in order that every picture may be seen to the best possible advantage.

Professor Halsey C. Ives was born at Havana (now Montour Falls), N. Y., in 1847. At the age of seventeen he entered the Government service (during the war of the Rebellion) as a draughtsman. Later, for several years, he was a student of Art in different cities of this country and Europe. One of his instructors was the Polish artist, Piatowski, and he attended lectures in the schools of the South Kensington Museum, London. After this he followed landscape painting and decorative work, traveling extensively. In 1875, after a sojourn in Mexico, he visited St. Louis and became an instructor in the Polytechnic Department of Washington University, later becoming a member of the faculty of that institution. Through his instrumentality, the St. Louis School of Fine Arts was



PROFESSOR HALSEY C. IVES
Chief, Department of Art



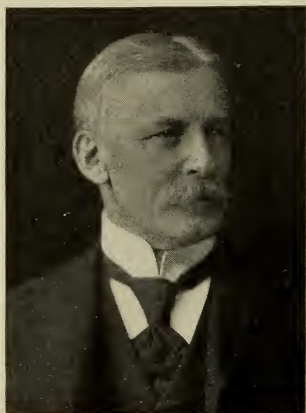
established. Professor Ives was made its Director. In 1881, the St. Louis Museum of Fine Arts was founded. Professor Ives has had charge of the Museum, as well as the School, since the foundation of each. For many years he has been in touch with the leading artists and Art-officials of Europe. He has been connected in an advisory or executive capacity with five International Expositions and twice has been sent abroad on Government commissions. In recognition of his services in promoting the interests of Art, Professor Ives has received decorations from two European Sovereigns; the "Order of the Vasa" from King Oscar of Sweden and Norway, and the "Order of the Dannebrog" from King Christian of Denmark. He also has received testimonials of commendation from the Governments of Germany, France and Japan,

Department of Liberal Arts

The Department of Liberal Arts embraces thirteen groups in its classification, including typography, photography, books and publications, maps, instruments of precision, philosophical apparatus, coins and medals, medicine and surgery, pharmaceutical arts, musical instruments, theatrical appliances and equipment, manufacture of paper, civil and military engineering, plans for public works, architectural engineering, etc.

The Palace of Liberal Arts is 750 feet long, 525 feet wide and covers about nine acres. It will cost about \$500,000. It was designed by Messrs. Barnett, Haynes & Barnett, of St. Louis. The style of its architecture, as described by its designers, is a severe treatment of the French Renaissance for the exterior facades. The treatment, indeed, embodies rather a feeling of the classic than of the pure Renaissance. It has been the endeavor of the architects to depend largely upon sculpture in the decoration of the building, refraining from overuse of stereotyped architectural ornamentation. On the main facades are three entrances and on the end facades two entrances—one in each of the end pavilions. The main entrance will be in the form of a hemi-cycle, with circular colonnades. The ceiling of this hemi-cycle will be frescoed on a background of old gold. In the treatment of the exterior there will be a broad allegorical processional frieze on the interior walls of the exterior loggias. These mural paintings will be executed on a background of old gold. The building is to be constructed without interior columns, the exhibit space being spanned by a great truss.

The Chief of the Department of Liberal Arts is Colonel John A. Ockerson, a native of Sweden, who, however, was brought to this country as an infant. He is a graduate of the University of Illinois in civil and



COL. JOHN A. OCKERSON
Chief, Department of Liberal Arts

mining engineering, and has been engaged variously since 1871 in the topographical and hydrographical work of the United States Government. For some time he has been United States Commissioner for the Mississippi River Improvement. He was a member of the International Jury of Awards at the Paris Exposition in 1900, and was also United States delegate to the International Congress on Merchant Marine and Navigation held at Paris in 1900. For these services he was accorded the decoration of the Legion of Honor by the French Government. He is a prominent member of the American Society of Civil Engineers and of the Engi-

neer's Club of St. Louis, and is a frequent contributor to engineering publications at home and abroad.

Manufactures and Varied Industries

As one enters the Exposition grounds at what probably will be the main entrance, as he stands facing the Grand Basin and terraced hillside with its cascades, the exhibit palaces at his left and right are respectively devoted to Manufactures and the Varied Industries. These are sections of one great Department—the largest in the general classification—comprising thirty-four extensive groups, including stationery, cutlery, silversmiths' and goldsmiths' wares, articles in bronze, cast-iron, wrought-iron, furniture, carpets, rugs, wall-papers, watches and clocks, brushes, leather-work, traveling requisites, toys, hardware, earthenware, glass and

crystal, fabrics, laces, embroideries, silks, furs, clothing, heating and ventilating devices—in short, nearly all such objects as one finds in the great emporiums of general trade. In addition, the processes and methods of manufacturing many of the exhibits will be shown by machines in operation. In the Palace of Manufactures will be installed exhibits of a purely commercial character—of utilitarian nature. In the Palace of Varied Industries will be shown works involving something of industrial art—in which attractive appearance is a factor.

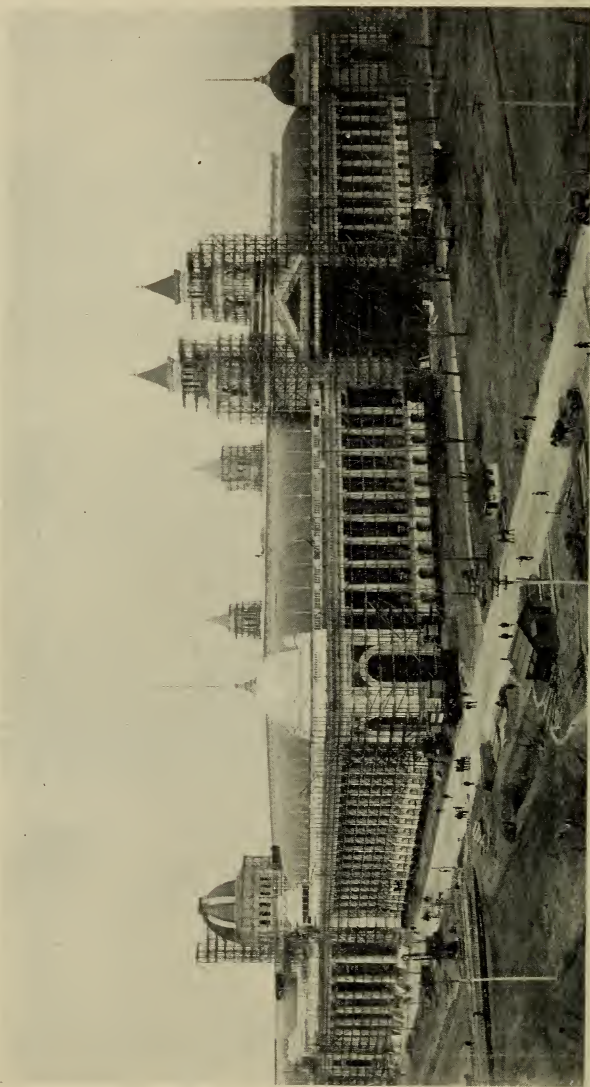
At Chicago, the great Manufactures Building on the lake front really housed departments that at this Exposition are to occupy four separate buildings—namely, Manufactures, Varied Industries, Liberal Arts and Education. While the Chicago Manufactures Building was the largest



PALACE OF MANUFACTURES

structure ever erected—covering about thirty and one-half acres—the palaces at St. Louis devoted to Manufactures, Varied Industries, Liberal Arts and Education together cover forty-six acres—over fifty per cent more space than had the Manufactures Building at Chicago. Moreover, in the separate buildings, these exhibits of different character can be arranged and studied to far better advantage than when crowded into a single structure.

The Palace of Manufactures is of the Corinthian order of architecture and faces the entrance to the main boulevard of the Exposition. It has a



PALACE OF VARIED INDUSTRIES, from the Northwest. March, 1903
(Only a trifle over half of the north front is shown)

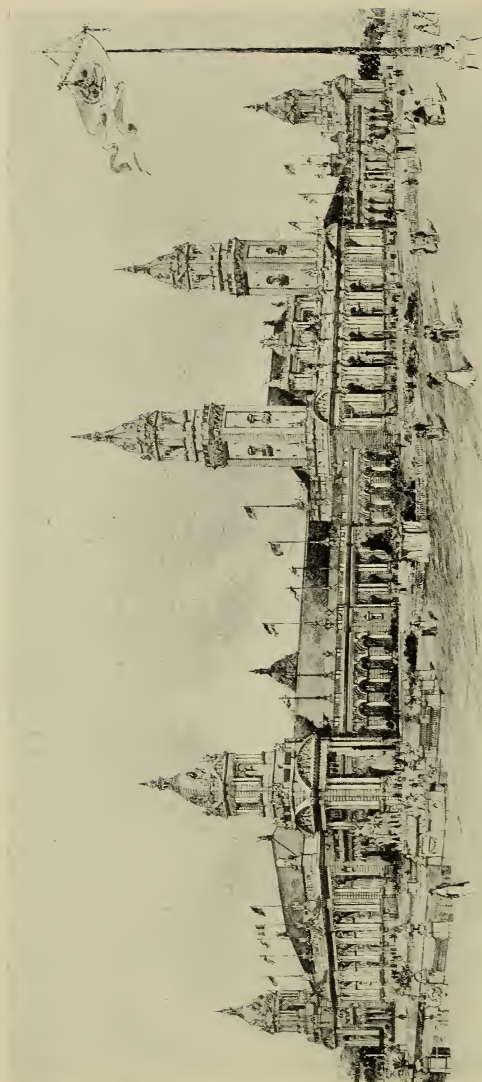
frontage on the north of 1200 feet, with a depth of 525 feet on the boulevard, and covers about 14 acres. The architects are Messrs. Carrère & Hastings, of New York. There are imposing entrances at the centers of the main façades, and originally a tower 400 feet in height was planned to stand at the angle in the main façade facing north. Later, it was considered that the *tout ensemble* of the Exposition would be improved by the elimination of this tower and a corresponding tower on the Varied Industries Building. The four main entrances will be elaborately ornamented with sculptural groups, etc. This structure is to cost nearly \$720,000.

The Palace of Varied Industries is of nearly identical dimensions with the Palace of Manufactures. It also covers about 14 acres. The exterior shows an almost continuous line of colonnade. The structure was to have had a tower some 350 feet in height, but upon a general revision of the plans, it was eliminated, like that of the Manufactures Building. There are corner pavilions, monumental main entrances at the east and west fronts, with small turrets flanking the principal entrances and a portico in the center. This building, designed by Messrs. Van Brunt & Howe, of Kansas City, and which is to cost \$620,000, is almost completed.



MR. MILAN H. HULBERT
Chief, Department of Manufactures

The Department of Manufactures and Varied Industries is under the direction of Mr. Milan H. Hulbert of New York, a native of Brooklyn, N. Y., a graduate of the Brooklyn Polytechnic and Collegiate Institute, and a man of experience in exposition affairs. Early in life entering upon a business career, he organized at various expositions the exhibits of firms of which he was a member. He was Director of the Department of Varied Industries for the United States Commission to the Paris Exposition of 1900, and was a member of the International Jury of Awards. As



THE PALACE OF MACHINERY
(From the Architect's Drawing)

The Palace of Machinery was designed by Messrs. Widmann, Walsh & Boisselier, of St. Louis. It is 1000 x 525 feet in area, and covers ten acres. It is almost completed. It will cost about \$600,000. With its numerous towers it is a very effective structure. In addition to the vast assemblage of engines, motors and machines for almost every conceivable purpose, in one end of this building will be installed the enormous power-plant of the Exposition—the largest ever constructed.

a tribute to his efficiency, he was given the decoration of the Legion of Honor by the French Government.

Department of Machinery

The Department of Machinery will show the tremendous advance that has been made in the various kinds of engines, motors, general machinery and in machine tools during recent years. It is stated that no line of industry in this country shows greater, if as great, progress since the period of the Columbian Exposition at Chicago. The classification covers motive power and its transmission, the different varieties of steam, gas and petroleum engines, hydraulic machinery, fire engines, air motors, apparatus for measuring the work of machines, tools for working in metal, in wood, arsenal tools, etc., etc.

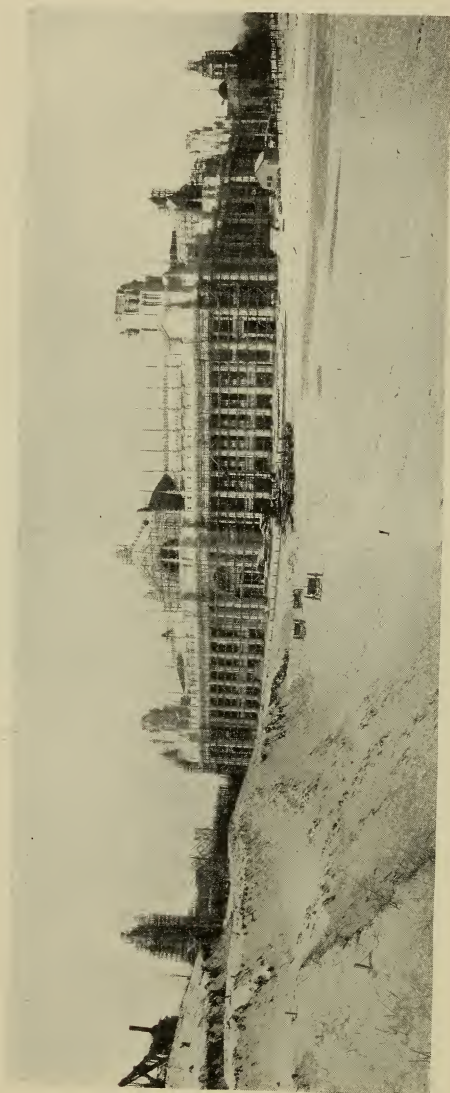
The Chief of the Department of Machinery is Mr. Thomas M. Moore, a native of New York City and a graduate of Rutgers College, Brunswick, N. J. Immediately after his graduation he joined the firm of his father, in New York, manufacturers of agricultural implements, and in the interests of that business visited almost every country in the world—traveling extensively in South America, Mexico, Europe, Africa and the West Indies. Mr. Moore had charge of the Transportation, Machinery, Agricultural Implement, Graphic Arts and Ordnance Departments of the Pan-American Exposition at Buffalo—which departments contained nearly one-half of the total number of exhibits.



THOMAS M. MOORE
Chief, Department of Machinery

Department of Electricity

The Department of Electricity vies with that of Machinery in the possibility of making a great exhibit of recent achievements in application



PALACE OF ELECTRICITY—South Front—February, 1903

The Palace of Electricity was designed by Messrs. Walker & Kimball, of Omaha, Nebraska. It has an extreme width of 700 feet and an extreme depth of 600 feet. Like the Education Building, it will cover about nine acres. It will cost over \$400,000. It has four imposing entrances on its sides and other entrances at the corners. The center of the building is given over to a large open court, which will be made attractive by a beautiful colonnade and an elaborate employment of sculptural decoration. This court will be made cool and attractive by fountains and a refreshing circulation of air. Palms and flowers will augment its beauty. The Electricity Building is well advanced toward completion.

and appliances. Here will be shown all types of electric generators, motors, transformers, etc., electric-lighting devices, telegraph and telephone systems and instruments, electric heating, the developments of electro-chemistry, etc. Certain of the exhibits will be in the highest degree spectacular.

The Chief of the Department of Electricity is Professor W. E. Goldsborough, recently Professor of Electrical Engineering at Purdue University, Indiana. Professor Goldsborough is a native of Baltimore, Md., and a graduate of Cornell University, with the degree of Mechanical Engineer. For a time he had charge of the electrical work of the Scranton, Pa., Correspondence School, and later was made Professor of Electrical Engineering at Arkansas University. He was elected Director of Electrical Engineering for the University in 1897. He was a member of the International Electrical Congress at Chicago, was present at the electrical gatherings at the expositions at Omaha and Buffalo and was one of the delegates of the American Institute of Engineers at the Paris Exposition of 1900. He is a member of the American Institute of Electrical Engineers, the Institute of Electrical Engineers of England, the Franklin Institute, the American Association for the Advancement of Science, and the Society for the Promotion of Engineering Education.



PROF. W. E. GOLDSBOROUGH
Chief, Department of Electricity

Department of Transportation.

Modern methods of transportation which have revolutionized the entire world—which have changed entirely old relationships of distance and time and have done much toward making all mankind one great family—have had their inception since the event which is to be celebrated by the Louisiana Purchase Exposition. And that the vast territory purchased from France in 1803 has become so rich and powerful is due largely



PALACE OF ELECTRICITY—From a Drawing

to railways and steamboats. In 1803, the Territory practically had only the flat-boat and the pack-horse. Today it has 65,000 miles of railway, great fleets upon its rivers, and telegraph, telephone and trolley wires weaving a close network over its surface. It is quite appropriate, therefore, that one of the largest of the Exposition palaces should be devoted to transportation exhibits.

The Palace of Transportation, designed by Mr. E. L. Masqueray, of the Exposition Division of Works, is to be 1300 feet long by 525 feet wide. It will cover over sixteen acres and will cost more than \$700,000. The façades of this building show a pleasing adaptation of the French Renaissance. More than anything else it suggests a great railway station. On the east and west fronts are three enormous arches which embrace

over one-half of the entire façade. Each of these is sixty-four feet wide and fifty-two feet high. Through these archways, fourteen permanent railway tracks will run through the structure, which will contain over four miles of track. The massive archways of the ends are repeated on the north and south fronts, and agreeably break the long façade. The decorative effect mainly is dependent upon the impressive massing of large details; the general treatment is simple and direct.

In the Department of Transportation will be installed all forms of locomotives, railway cars and equipment, automobiles, cycles, carriages, saddlery and harness, models of steamers and pleasure boats, plans and models of railway yards, stations, material and equipment of the merchant marine, etc. In this department will be shown the latest inventions looking toward the accomplishment of aerial navigation. It is interesting to note that the first great tournament of air ships will be held at the



PALACE OF TRANSPORTATION—East End



MR. WILLARD A. SMITH
Chief, Department of Transportation

World's Fair of 1904. The management of the Exposition has set aside the sum of \$200,000 for this contest. Of this amount \$100,000 will be offered as a grand prize for the most successful dirigible air-ship, and \$50,000 will be given for additional prizes. A course decided upon provides for a race of fifteen miles. This proposed tournament has attracted attention throughout the world. Already Santos-Dumont, Sir Hiram Maxim—inventor of the Maxim gun, and Alexander Graham Bell—inventor of the telephone—have announced intention to take part in the competition. The aeronautic contest

will be held under the direction of the Transportation Department.

Mr. Willard A. Smith, Chief of the Department of Transportation, was Chief of the Department of Transportation at the World's Columbian Exposition, and was Director of Transportation and Civil Engineering of the United States Commission to the Paris Exposition of 1900. At Paris he was a delegate to the International Congress on Tests of Materials and on Tramways, and was delegate of the State Department of the United States to the International Railway Congress. He is a native of Wisconsin, a graduate of Shurtleff College and of the Law Department of Washington University, St. Louis. He is editor of the *Railway Review*, is a member of many engineering and technical societies, and is a Trustee of the University of Chicago. He received the decoration of the Legion of Honor



COM. A. C. BAKER
Ass't-Chief, Department of Transportation

from the French Government in 1900, and has been the recipient of medals from various foreign governments.

Commander Asher Carter Baker, of the United States Navy, is Assistant-Chief of the Department of Transportation. Commander Baker was born in New Jersey. He was graduated by the U. S. Naval Academy, at Annapolis, in 1871. He served on various ships during the following years, including the battleship Massachusetts. For three years he was engaged aboard the Albatross in deep sea investigations for the U. S. Fish Commission. He was Commissioner to Mexico for the World's Columbian Exposition and later was assigned as the Superintendent of the Marine Division of the Transportation Department of that Exposition. He was connected with the Transportation Exhibits Department of the U. S. Commission to the Paris Exposition of 1900, was a member of several sections of the International Jury of Award and was decorated by the French Government with the Order of the Legion of Honor.



MACHINERY PALACE—Main Entrance



PALACE OF AGRICULTURE
(From the Architect's Drawing)

The Palace of Agriculture will be 1600 long, 500 feet wide and will cover twenty acres. It will be the largest exposition structure ever erected for a single department of exhibits. Its designer is Mr. E. L. Masqueray, Chief of the Department of Design of the Division of Works (who also designed the Palace of Transportation). It will cost \$800,000.

The average mind scarcely realizes the extent of a structure as designated by so many thousand square feet or so many acres, but when comparison is made with some very well known building, a real impression of magnitude is formed. When it is remembered that the great Madison Square Garden of New York covers only two acres and that the Palace of Agriculture is ten times its size, that it is four times as large as Madison Square itself, covers twenty times as much ground as the Hotel Waldorf-Astoria, forty times the space covered by the Planters Hotel in St. Louis, twice that of the Cathedral of St. Peter and considerably more than that of the Coliseum at Rome, some idea of its enormous extent can be gained.

Department of Agriculture

Agriculture naturally will be one of the most important departments of an Exposition held in the principal city of the greatest agricultural region of the world. In this department will be shown the products of the field, meadow and garden. Farm equipment and machinery will form important groups in the classification. Agricultural chemistry will have due consideration, the vineyard and its products will be in evidence, inedible agriculture products, as cotton, hemp, flax, etc., will be shown with the methods of treating them, and there will be exhibits of the bakery, dairy, apiary, etc., with specimens of dried, canned and preserved products, confectionery and relishes. Tobacco will have an important place. Useful insects and farm pests will be exemplified, the physiology of plants, their diseases and the remedies for them will be duly treated.

Mr. Frederic W. Taylor, Chief of the Department of Agriculture, was Superintendent of the Departments of Horticulture, Forestry and Foods at the Pan-American Exposition at Buffalo, and also was Director of Concessions at that Exposition. Mr. Taylor is a native of Nebraska. He has been President of the Nebraska State Horticultural Society and Professor of Horticulture in the University of Nebraska. He formed the Nebraska State Fruit Exhibit at the World's Columbian Exposition and was in charge of the Departments of Agriculture and Horticulture of the Trans-Mississippi Exposition at Omaha, in 1898. He has traveled extensively in the United States, Mexico and Europe—especially in Russia, Turkey, Austria, Hungary, Roumania, Germany, Switzerland and France—in the interests of agriculture and horticulture.



MR. FREDERIC W. TAYLOR
Chief of Departments of Agriculture
and Horticulture

Department of Horticulture

Horticulture is to have a special building 800 feet long and 400 feet deep, with a great conservatory for the reception of exotic and other decorative and useful plants, including those of the greatest size. The aim is to make a complete representation of gardening and its products—fruits, foliage and flowers—with exhibits of gardener's tools, greenhouse plans, methods of cultivation, crossing and development of species. There will be a large out-door space for exhibits which thrive in the climate of St. Louis, and a corps of gardeners will give these proper attention. Mr. Frederic W. Taylor, of the Department of Agriculture, is Chief of the Department of Horticulture.

Live-Stock Section

Closely related to the Department of Agriculture is the Live-Stock Section, in which the fowls and animals of the farm will be represented in great variety. Besides the exhibits of horses, cattle, oxen, goats, swine, etc., special groups will include dogs, cats and rabbits of different breeds, and birds of many species. The Live-Stock Pavilions will cover twenty-five acres and will cost \$100,000. The Chief of the Live-Stock Section is Mr. F. D. Coburn.

Forestry, Fish and Game

The exhibits of Forestry, Fish and Game, insofar as they are indoor exhibits will be made in the same building, designs for which provide for a structure with a frontage of 400 feet and a depth of 600 feet, to cost \$350,000.

The Forestry Exhibit, extending over four acres, will show collections of seeds and plants and of indigenous or exotic forest products, equipment for tree culture, and processes of culture and management. It will also illustrate forest topography and botany, geographical distribution, forest works, terracing and replanting, with maps, plans and literature relating to the craft of forestry. There will be displayed specimens of various woods as used for cabinet work, building, fuel, etc.

The Department of Fish and Game will exhibit hunting and fishing equipment and products of each; collections of wild animals and of varieties of fish, original drawings of land and amphibious animals, collections of birds and eggs, skins and furs, ivory, bone and shell, fish curing and

canning, fish culture, etc. Models of culture and breeding grounds, food for fish, diseases, and processes for dealing with polluted streams are included, and space is provided for a display of the literature of the world in all that relates to fishes, the culture of fish and angling.

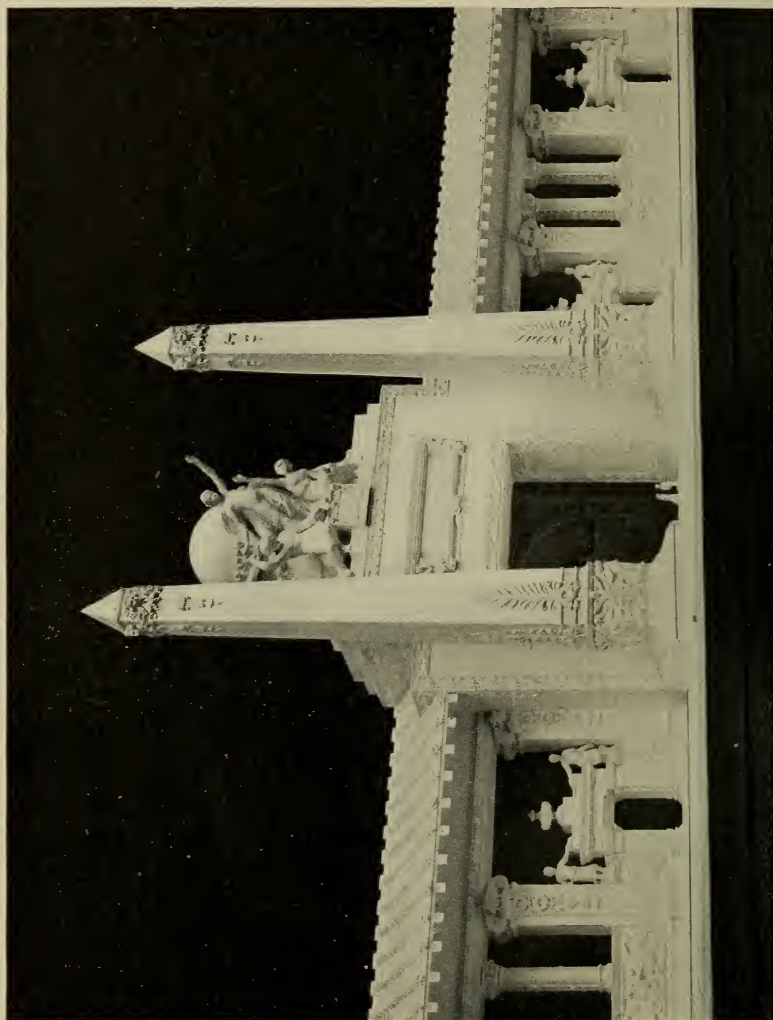
Dr. Tarleton H. Bean is Chief of the Department of Fish and Game and is also Chief of Forestry. Dr. Bean is a native of Pennsylvania. He was the Director of the Department of Forestry and Fisheries of the United States Commission to the Paris Exposition of 1900. He represented the Fish Commission of the Government Board for the World's Columbian Exposition at Chicago and at the Exposition at Atlanta. He was for a time Curator of the Department of Fishes at the National Museum at Washington, was editor of the proceedings and bulletins of the National Museum, was for some time on the editorial staff of the journal "Forest and Stream," New York, and in 1895 was Director of the Aquarium in New York City. In 1897 he was made Honorary Curator of Fishes in the American Museum of Natural History, New York. Dr. Bean was given the decoration of the Legion of Honor by the French Government in 1900, and the same year was elected an Honorary Corresponding Member of the Danish Fisheries Society. For his ichthyological writings a silver medal was awarded him at the London Fisheries Exhibition, in 1883, and a gold medal at the Paris Exposition of 1900.



DR. TARLETON H. BEAN
Chief of the Departments of Forestry,
Fish and Game

Mines and Metallurgy

The Department of Mines and Metallurgy embraces five groups and fifty-three classes, and includes exhibits showing the methods of working mines, ore-beds and stone quarries; minerals and stones and their utilization; mine-models, maps and photographs; metallurgy and the literature



ENTRANCE OF THE PALACE OF MINES AND METALLURGY—(From the Architect's Model)

of mining and metallurgy. Prospecting methods will be explained, mining tools and equipment will be displayed, and collections of minerals will cover the mineralogical field.

The Palace of Mines and Metallurgy differs in style from the other Exposition buildings, yet will not constitute an inharmonious element in the great architectural scheme. The entrance presents Egyptian features, but the structure as a whole is an expression of the modern renaissance. Its length is 750 feet and its width 525 feet, and it covers about nine acres. It is sixty feet high to the cornice. It will cost about \$500,000. It was designed by Mr. Theodore Link, of St. Louis, the designer of the St. Louis Union Railway Station—the largest and finest railway terminal in the world. This is the largest structure provided, thus far, for mining and metallurgical exhibits at an Exposition. On three sides, the walls of this building are set back about twenty feet from the façade, leaving an intervening space or loggia well adapted for certain classes of exhibits. The base of this façade or outer screen consists of sculptural panels illustrating quarrying, mining and metallurgical operations.



MR. JOSEPH A. HOLMES
Chief of the Department of Mines
and Metallurgy

Bordering the Mines Palace along the southwest side, a space 750 feet long by 200 feet wide has been set aside for working exhibits in Mining, Metallurgy and Electro-Chemistry. Tunnels for underground mining will penetrate the hill which faces the building on the southwest side, and on an extension of this out-door area, lying to the south and southwest of the building, will be located ore and quarry yards, derricks for deep-well drilling outfits, equipment for placer mining, and kindred exhibits in operation. The area of this adjacent ground for working exhibits is between ten and twelve acres—making a total area for the mining, quarrying and metallurgical exhibits of about twenty acres.

The Chief of the Department of Mines and Metallurgy is Mr. Joseph A. Holmes, a native of South Carolina, a graduate of Cornell University, for ten years Professor of Geology and Minerology in the University of North Carolina, and State Geologist of North Carolina. Since 1891 he has been connected with State and Government surveys, and in the course of his work for the Government has visited and examined mineral and ore deposits in practically all the States and Territories of the Union. Mr.



PALACE OF MACHINERY, February, 1903

Holmes has aided in the preparation and installation of mining exhibits at the Toronto, New Orleans and Chicago Expositions, and has served on Exposition juries at Omaha, Buffalo, Toronto, Nashville and Charleston. He is a member of the American Institute of Mining Engineers, the American Geological Society, the American Association for the Advancement of Science, the Washington Academy of Science and other societies, and is a frequent contributor to scientific and mining journals.

International Congresses

The International Congresses of Arts and Sciences to be held in connection with the Exposition will be convened in September, 1904, under the general direction of Mr. Howard J. Rogers, Chief of the Departments of Education and Social Economy. The Congresses will discuss the Theoretical and Practical Sciences in seven divisions, subdivided into twenty-five departments—and these departments into one hundred and thirty sections. The seven divisions include Normative, Historical, Physical and Mental Sciences in the Theoretical section, and Utilitarian, Regulative and Cultural Sciences in the Practical section. Under Normative Sciences are classed the Philosophic and Mathematical; under Historical Sciences the Political, Legal, Economic, Philological, Pedagogical, Aesthetic and Theological; under Physical Sciences the General Physical, Astronomical, Geographical, Biological and Anthropological; under Mental Sciences, the Psychological and the Sociological; under Utilitarian Sciences, the Medical, Practical Economic and Technological; under Regulative Sciences, the Practical Political, Practical Legal and Practical Social; under Cultural Sciences, the Practical Educational, the Practical Aesthetical and the Practical Religious Sciences.—There will be seventy-one sections for the discussion of the Theoretical and fifty-nine for the discussion of the Practical divisions.

In each of the 130 divisions there will be addresses on the “Relations to other Sciences” and on the “Problems of To-day.” At the close of the series there will be an address on “The Harmonization of Practical Sciences.”

Later will come the independent congresses—the International Medical Congress, the International Law Congress, etc.

Bureau of Music

The Bureau of Music has been organized with Mr. George D. Markham as Chief, Mr. George W. Stewart as Manager, and Mr. Ernest R. Kroeger as Master of Programs. This Bureau is arranging for special events of exceptional importance, of which publication at this time would be premature.

Music will have a prominent place in the daily program of Exposition attractions. There will be many prominent bands, which will provide afternoon and evening concerts, and, on occasion, there will be orchestral and choral programs.



MRS. JAMES L. BLAIR
President of the Board of Lady Managers

Board of Lady Managers

A Board of Lady Managers, appointed by the National Commission, will have charge of various details especially affecting women exhibitors. The Board will have quarters in the Physics Building of the University. The Act of Congress in pursuance of which this Board was created, provides that, in the discretion of the National Commission and the Exposition corporation, the Board of Lady Managers may appoint one member of all committees authorized to award prizes for such exhibits as may have been produced in whole or in part by female labor. The President of the Board



WOMEN'S BUILDING

of Lady Managers is Mrs. James L. Blair, of St. Louis, a lady of social prominence, charm of manner and exceptional executive ability. (See Appendix for names of the members of this Board.)

United States Government Exhibits

The United States Government will erect a building, in which will be installed exhibits exemplifying many of the functions of the National Government. Four hundred and fifty thousand dollars have been appropriated for the building and \$850,000 for the arrangement of the exhibits. The building, designed by Mr. J. Knox Taylor, Government architect, will be 850 feet long and 250 feet wide. A Board of Exhibit Chiefs will have charge

of Departments, corresponding with the great Governmental Departments in Washington. (See Appendix.)

The new Government possessions of the United States will provide extensive exhibits. Forty acres will be devoted to the Philippine exhibit, for which some \$600,000 will be expended. There are about sixty distinct tribes in the Philippine Islands, so that there will be no lack of interesting material for village groups. Two sides of the forty-acre plot border upon a small lake, and the water will give an opportunity to show the skill of Filipino natives in fishing, boating and swimming. Some of the tribes build



UNITED STATES GOVERNMENT BUILDING

their houses on posts standing in the water, not unlike the ancient lake dwellers of Switzerland. Such domiciles, with many others, will be reproduced with all possible exactness. The important industries of the Filipinos will be carried on in the villages, and visitors may see the materials employed in all stages, from the plant or tree to the finished manufactured product. Most interesting will be natives themselves, in great number, affording the visitor an opportunity to become acquainted with their manners and customs, home life and native surroundings.

The Hawaiian Islands, Samoa, Tutuila and Guam, will furnish most interesting exhibits, accompanied by natives of these islands. Hawaii has

provided for a very attractive building, after the designs of an architect of Honolulu.

Foreign Government Buildings

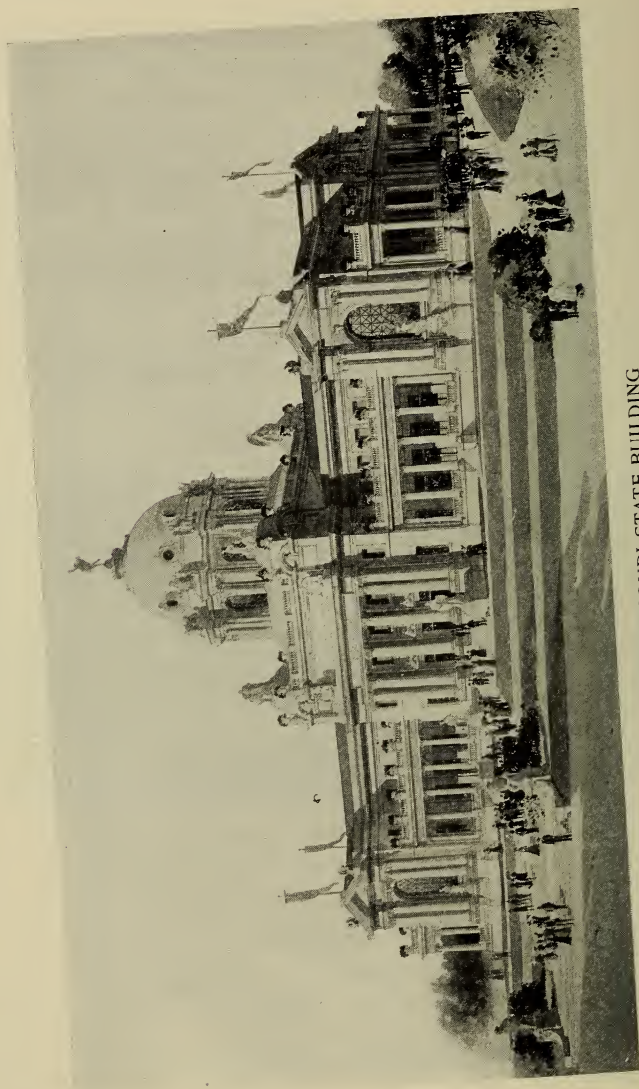
The government buildings of the different nations participating in the Exposition promise to surpass in number, variety of architectures and elaborateness the government buildings at all previous expositions. The splendid Street of the Nations, on the left bank of the Seine, at Paris, in 1900, will be completely outdone. The French Government proposes to reproduce the famous Grand Trianon at Versailles, and the German Government will substantially duplicate one of its famous Rhenish castles. The South American countries are planning structures that will compare favorably with those of the great nations of Continental Europe.



THE GRAND TRIANON, Versailles

State Buildings

Almost every State and Territory in the Union will have its building, and some of these structures will be very attractive. They will serve as luxurious club-houses for citizens of the States and their friends, and in many cases will contain exhibits of historical interest, statistics of State resources, government, etc.



THE MISSOURI STATE BUILDING

The Missouri State Building—herein illustrated—is a particularly attractive structure. It will be 312 feet long and 160 feet wide, and will cost nearly \$200,000. As described by the architect, Mr. Isaac S. Taylor, it is “Roman in style, with an American feeling.” It will be surmounted by a gilded dome crowned with a winged “victory.”

Temple of Fraternity

A Temple of Fraternity is projected to provide large meeting rooms for various fraternal orders. It is to cost \$200,000 and will contain eighty rooms. The Temple will be open to all fraternal orders and associations



TEMPLE OF FRATERNITY

of either male, female or mixed membership and will have many of the characteristics of a club-house—or combination of club-houses.

Entertainment Attractions.

Outside the Exhibit Departments there will be many additional attractions.

A Concession has been granted for a representation of the Tyrolean Alps which promises to surpass in interest the “Swiss Village” at the Paris Exposition of 1900. It is based upon the Alpine Exhibition of Düsseldorf last year, but will be far more extensive and elaborate.

The Cairo Street will be in evidence, and this also promises to exceed in original attractions all previous efforts in the same direction. A considerable number of native Egyptians will be connected with the enterprise.

A Street of Constantinople will be an Exposition feature of real novelty. Here also will be natives living as at home.

"Mysterious Asia" is the title of an attraction for which a concession has been granted.



Burns Cottage at Ayr, Scotland

Citizens of Scottish birth, descent or sympathy propose to reproduce the Robert Burns Cottage at Ayr and also a portion of Stirling Castle—for Scottish exhibits.

A reproduction of characteristic features of the City of Jerusalem has been planned to cover some ten acres of ground. Here will be natives of Palestine, who will pursue their avocations as at home. In many particulars the life of Jerusalem in Bible times will be essentially reproduced, and the student will recognize the settings of many sacred scenes.

There are plans for an "Old St. Louis," involving the reconstruction of various prominent historic structures of a greater or less degree of picturesqueness, the old forts located hereabouts, etc.

Many applications for concessions for amusement enterprises are pending. There will be no lack of these in number, variety or novelty.



PRESS BUILDING

Press Headquarters

A Press Building has been provided for visiting journalists. It is located near the Palace of Manufactures, and is a comfortable home-like place. It has been open for several months.

A Model City has been planned as an important feature of the Social Economy Department.

Points of General Interest

There are fifteen exhibit departments, comprising 144 groups and 808 classes, covering almost every phase of human effort.

The Louisiana Purchase Exposition will be opened April 30, 1904, and will be closed not later than December first of that year.

The Exposition is intended to illustrate the resources and industries of the countries of the world, their progress in civilization, and to give a retrospective view of their development.

A hospital building has been erected and medical and surgical direction already is installed. During the period of the Exposition there will be an adequate force of nurses and attendants for any ordinary emergency.

No charge is made for exhibit space, and, subject to the discretion of the Director of Exhibits and the Chief of the Department directly interested, there is no charge for light, power and such facilities as may seem reasonably necessary for the best presentation and operation of a desirable exhibit.

All exhibits in the contemporaneous divisions may compete for awards. An International Jury will determine the relative merit of exhibits, and will award diplomas and medals indicating four grades of excellence: First, a Grand Prize; second, a Gold Medal; third, a Silver Medal; fourth, a Bronze Medal.

Every precaution will be taken to assure the safety of exhibits. The Exhibition will be guarded by carefully-chosen watchmen, and there will be a corps of firemen and cleaners for the main ways. A number of fire-engine houses have been erected in the Exposition grounds and experienced firemen have been installed therein, with all necessary horses and equipment.

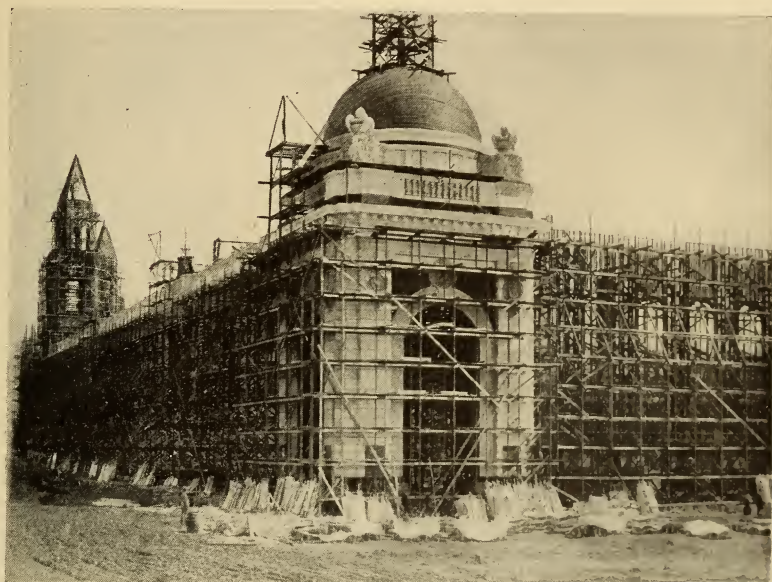
Hotels and Boarding-Houses

One of the most serious considerations of the prospective Exposition visitor—and also of the Exposition executive—is the matter of hotel accommodation and the price charged for it.

If the average American citizen obtains an impression that the hotel, restaurant and boarding-house keepers of an Exposition-city have formed a combination to plunder visitors, he is very apt to avoid the city and Exposition, despite the tempting character of the attractions. And it is of the greatest interest to the Exposition management that accommodations

for visitors be plentiful, comfortable and reasonable in price, and that prospective visitors are well informed thereof.

In order to assist visitors to the Louisiana Purchase Exposition to find suitable accommodations easily and promptly upon arrival in the city, and to protect them from imposition or extortion, the Exposition authorities have organized a Bureau of Free Information Service, which is preparing



PALACE OF VARIED INDUSTRIES, December, 1902

lists of all hotels, boarding-houses, lodging-houses, etc., in every portion of the city, with the number of persons who can be accommodated at each, a description of the character of the accommodation and the price charged by the day, the week, or the single meal. The Exposition Bureau proposes to keep constantly informed by its telephone service of the exact number of vacancies—precisely as the hotel-clerk keeps himself informed as to vacancies in his hotel.

Each visitor, upon stating the character of the accommodation desired, the price he is willing to pay and the particular part of the city which may be his preference, is given a card with addresses, where it is believed he may be suited, with prices plainly designated.

Should any person on the Exposition's list undertake to practice extortion, upon the report thereof, the Bureau will investigate the case and, upon belief that the charge has been substantiated, will remove such person's name from the list and will inform visitors accordingly.

Exposition authorities express the belief that the existing hotels in St. Louis, the hotels projected and the thousands of boarding and lodging houses—supplemented by homes where, on this exceptional occasion, transient visitors may be entertained—will be adequate for the accommodation of all who may come to the World's Fair of 1904.

The Exposition's Bureau of Free Information Service will maintain offices at the St. Louis Union Railway Passenger Station, at the Administration Building of the World's Fair and at the Exposition's rooms in the Laclede Building, St. Louis. It may be addressed by mail at the Administration Building, Louisiana Purchase Exposition, St. Louis.

At the Last!

It is not possible in a small hand-book to touch upon a tithe of the attractions of this greatest Exposition thus far in the world's history. The writer feels that of all which he has written nothing is to be "discounted," but that much should have been added.

When the great Exposition of 1904 has become a reality—when the vast Exhibit Palaces are completed and filled with master works of art and industry, representing the highest achievements of our time in every part of the globe; when the Street of Attractions is in perfect running order, and the Orient is at our doors; when the skies above are filled with aeronautic automobiles, beneath which the electric lights in the Exposition Grounds rival the stars in number and brilliance, then the visitor who has gradually formed anticipations of something to rival in splendor and surprises the pictures which the Arabian Nights stories evoke in youthful minds, will confess that the reality far surpasses all that was promised or pictured, and the writer will be even more impressed with the feebleness and inefficiency of words although coupled with the best intentions.

APPENDIX

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PALACE OF LIBERAL ARTS.

South Entrance.



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